



# How green is the grass on the other side? Fixed rates and neighbouring rights for indies in Europe

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## Key points

1. 'Ancillary rights' = important revenue streams.

Successful independent music companies are those which actively manage and work all revenue streams. Fluctuations between them can become advantages rather than risks/issues, if managed properly.



# Key points

## 2. What are some key ancillary rights?

Broadcast and Public Performance rights (aka “neighbouring rights”), and some limited non-interactive digital rights (mainly services similar to traditional/terrestrial broadcast); private copy levies.



## Key points

3. From **producer/label** and **performer** point of view (not authors/publishers)

This is not about on-demand rights/usage (not iTunes, Spotify, Youtube etc)...

...or about publishing rights.



## Key points

4. Broadcast and Public Performance rights are a different kind of rights to the exclusive/on-demand/'making available' rights, even though the rights holders are often the same.



## Key points

5(a). Usually have to go through collective rights management entities.

eg GVL in Germany (NB: not GEMA), PPL in the UK, SENA in Holland, ZPAV in Poland etc

NB: Soundexchange in US



# Key points

5(b). Germany: GVL for producers and performers

Practical points re membership, repertoire data etc



## Key points

6. International: Europe? Ex-Europe, incl USA?

Starting point: speak to VUT/GVL first for up to date, impartial recommendations on practical options to manage broadcast and PP rights, in Germany and abroad.





## Key points

7. International: other options?

Direct with overseas societies? Bi-laterals via home society? Distributors? Agents? Combination of these?

No “one size fits all”: viable options differ greatly from case to case. Industry bodies can assist with what to look for.

Speak to VUT and/or WIN for more details.



# Questions and discussion...